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ABSTRACT

Developed by the Lutheran Settlement House Women's Program, a community-based multi-service organization in a multi-racial, multi-culutral area of Philadelphia, this curriculum guide presents a practical approach to teaching basic reading skills. The curriculum materials, which are suitable for reproducing and handing out to students, combine basic skill development with content drawn from students' experiences and daily concerns. Topics covered in the reading lessons include finding out about one's past, women and the world of work, nontraditional work, working conditions, solutions to the problem of illiteracy, and balancing work, home, and self. Each lesson consists of a short story written in the first person, discussion questions, and language activities, such as phonics. The guide also contains information about the Women and the World of Work project, the theory and methodology of teaching the adult non-reader, the mechanics of reading, and how to use the language activities. (KC)

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A CURRICULUM IN EMPLOYMENT:
WOMEN AND THE WORLD OF WORK

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A CURRICULUM IN EMPLOYMENT: WOMEN AND THE WORLD OF WORK

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PREFACE: THE WOMEN'S PROGRAM

The Lutheran Settlement House Women's Program is a community based multi-service organization located in the multi-racial, multi-cultural area of Kensington which was once the industrial heart of Philadelphia. The target population is mature, working class and poor women and men from throughout the city, with a special focus on the Kensington/Fishtown communities. Kensington is an area of runaway shops and industry, boarded-up homes, and abandoned factories which holds the dubious distinction of recording the highest high school drop-out rate and lowest level of achievement test scores in the entire city of Philadelphia. In 1983, 81% of the Women's Program participants had incomes below $100 per week. In addition to low earning potential, program participants are further handicapped by limited mobility, limited resources, family responsibilities. The racial diversity of the community is reflected in the participant population. To date this year, 23% of the Women's Program participants have been black, 21% hispanic, and 55% white.

The overall goal of the program is to provide education, employment, counselling and other supportive services through the development of programming designed specifically to address the needs of the poor, minority,

and working class women and men who comprise the participant population.

The Women's Program currently offers job search assistance, vocational and educational counselling, job placement services, a special program for displaced homemakers, clerical/computer literacy skills training, community education workshops, a bilingual domestic violence project, personal counselling, and free childcare for all program participants. The educational component of the Women's Program offers classes in adult basic education and high schoool equivalency (GED) preparation. These classes are organized according to reading levels, with basic reading classes for those reading below fourth grade level, adult basic education classes for those reading between fifth and eighth grade levels, and G.E.D. classes for those reading ninth grade level or above. Additionally, the Community Women's Education Project, a two-year, degree granting college program operated under the auspices of Community College of Philadelphia, is housed with the Women's Program, thus offering easy access to higher education opportunities.

Adult students are often frustrated in their search for basic and continuing education by long waiting lists, confusing bureaucratic procedures, fees beyond their financial range, programs that appear and disappear un-

predictably, or programs that, for whatever reasons, do not deliver what they promise.

The Women's Program is a unique resource for adult students in Philadelphia. The multi-service nature of the programming provides the crucial supportive services, free of cost, without which many students simply would be unable to continue their education. The program is committed to providing services in response to participants' needs. The open, intimate, and respectful atmophere is reinforced by the presence of many women from the community on staff. Students are encouraged to return to the program to continue their education, to volunteer, to join the program as staff persons, to participate in cultural and community activities sponsored by the Program. The "open door" policy initiated by the program makes it easy for a student to remain attached to the program, to expand into other areas of interest or skill, to experience a nurturing of his/her personal, educational, and vocational growth. As participants continue in the program, their pride and interest in their community increases, and they become agents for community improvement, thus creating an awareness of and appreciation for the overall welfare of the community.

The goals of the education program are and have been

to a) identify and incorporate the knowledge, skills and experiences that each student brings to class; b) expand people's comprehension of and control over their lives by creating and sharing knowledge together; and c) activate and refine students' skills to critically think, make informed and realistic decisions and act responsibly on those decisions in their lives.

In 1980, a curriculum specialist joined the staff to design and implement a curriculum development process which combined basic skill development with content drawn from students' experiences and daily concerns. These materials focused on parenting, unemployment and education and were adapted for students reading between a fifth and eighth grade level,[1] and proved highly successful in improving the retention rate and success rate of students. In 1981-82, the goal of the program was to adapt the methodology utilized to a specific population, hispanic women, to determine the applicability of the methodology to a different special needs population.[2] The experiment was successful in several

[1]Luttrell, Wendy Women in the Community. Developed under a 310 grant from the Pennsylvania State Department of Education.

[2]Luttrell, Wendy, Building Multi-Cultural Awareness: An Approach to Learner Centered Education. Developed under a 310 grant from the Pennsylvania State Department of Education.

ways. Material was created at a fifth to eighth grade reading level reflective of the concerns of hispanic women. The use of this material during 1982-83 dramatically improved the retention rate among hispanics (male and female) within the program. Also, the focus during in-service meetings on multi-cultural awareness created an atmosphere among staff and teachers that has allowed the program to become more integrated. (From a minority student population of 3% in 1977 to a minority student population of 25% in 1982-83; from a minority teacher population of 10% in 1980 to a minority teacher population of 38% for 1983-84.)

The goal for 1982-83 was to utilize the learner-centered methodology developed in 1980 to create relevant material for adults who read below a fourth grade level (functionally illiterate adults). This prospect was difficult because it meant creating material for a heterogenous group and because it meant creating printed material for adults who can not read. Previously developed material focused on homogeneous groups such as community women or hispanic women, but the reading classes consisted of black, white and hispanics, men and women, young and old. The only apparent commonality was an inability to read. The curriculum materials that had been developed focused on stories and poems written by stu-

dents and others. The material developed for the reading class (ABE 0-4) had to be simpler than the stories, poems and essays written previously because the students had limited reading skills.

These were the dilemas faced by the Women's Program in creating materials for the reading class.

TEACHING THE ADULT NON-READER:
THEORY AND METHODOLOGY

"I always had to go to a buddy of mine, or I'd go to my cousin to help me with stuff. Now, I do a lot of my own stuff. Now, I don't ask anyone hardly for stuff. I just do it. I just try it."

Michael Herzog
Basic Reading Student
LSH Women's Program

For this student, achieving a degree of independence from friends and relatives to perform everyday tasks involved more than just the mechnaics of learning to read. Equally instrumental was the attitude he developed, the confidence to act.

Each adult non-reader who came to the Lutheran Settlement House Women's Program brought a unique background and set of experiences. Despite the individuality of their stories, adult basic reading students came to class with strikingly similar experiences, feelings, and aspirations. These shared experiences are the

themes that underly our teaching methodology. Students came with powerful and complex feelings about reading; they came with the strong desire to handle their daily affairs more independently; and, they came with a rich accumulation of experiences, ideas, and skills in expressing themselves in spoken English.

All these factors greatly influence the educational process, both obstructing and strengthening the learning and teaching of basic reading. Adult non-readers enter the learning process with deeply-rooted negative emotions associated with reading. Past experiences from schooling and daily social interactions have made them feel stigmatized and ashamed. They are angry at themselves and others, and humiliated at having failed. One student shared, "I was always made to feel stupid, and I've always had a chip on my shoulder. If someone called me 'stupid' I'd rap 'em." Students feel even angrier at the institutions which have failed them, specifically, the school systems which have broken an implicit trust, that they would teach them to read. One basic reading student brought a thirty year old report card to the first class meeting, which indicated that she had graduated to the ninth grade. She was furious at having been passed through eight grades of school

without ever having learned to read. Other students related to her story, and her rage. Formal schooling has socialized students to fear making mistakes, and thus, to fear the learning process. This fear engenders passivity. In the classroom, it translates into the message: Don't try, and you won't fail. Don't take risks, and you won't be embarrassed. It means not asking questions or saying, "I don't understand", for fear of being singled out and ridiculed. Confident learning must inevitably involve confronting mistakes and learning from them. It also necessitates being active. Confronting the problems of daily survival requires that students overcome their passivity and fear of failure.

For adults, the ability to read is not separate from their ability to take some control of their lives. Adult reading students come to classes with a sense of urgency, longing to handle their daily affairs in a more satisfying, as well as independent, manner. Adult non-readers are dependent on friends and relatives to help with everyday tasks. Bureaucratic red tape, bills and credit, using public transportation, and even grocery shopping can present seemingly insurmountable obstacles for the non-reader. The ability to make choices is also limited by their lack of access to written

information. Consumer information, notices of rate changes, even monthly utility bills are virtually impossible for the non-reader to understand, let alone challenge, without extensive and reliable outside assistance. As a result, non-readers are frequently penalized with unnecessary late fees, finance charges, and inflated prices. As consumers, in general, they are likely to spend more money than necessary.

> "I always went shopping with a tape-recorder, and that was my shopping list. And I went by the pictures, always bought the same item, even though the item next to it was on sale. Now, I sound out the words. Right in the grocery store. People must think I'm crazy, but I don't care. Now, I look at all the ads, and I look to see what's on sale. And, I can make my own, personal list of the items, and what they cost. When the sale comes, I make up a list of what I'll need, eventually. "
>
> Geri Trautz,
> Basic Reading Student

Geri's experience bears a striking resemblance to that of Michael Herzog, quoted earlier. The statements of both students illustrate the multi-faceted nature of the process by which each achieved his/her success

in becoming confident readers. Each gained not only independence in performing routine tasks, but concurrently, overcame the embarrassment and self-consciousness that formerly inhibited their efforts to read.

In addition to these two considerations, and, perhaps underlying and linking the two, is the altered posture both students gained and demonstrated; that is, active agency.

TEACHING APPROACHES

The themes that arise from students' common feelings, (survival) needs, and rich experiences provide the foundation on which our teaching methods are built.

Traditional teaching approaches have supported and encouraged student passivity through perpetuating static roles of "teacher" and "student" in which 1) the teacher knows everything and the student knows nothing; 2) students are passively "filled" with knowledge by the teacher; and 3) students are prohibited from questioning or challenging authority. In light of this training, it's not surprising that students shy away from speaking up in class or asking questions.

Teachers of adult non-readers face the challenge of combatting their students' negative past training, which engendered both fear and passivity. The roles of teacher and student must be changed so that both are partners in the education process; mutually respectful learners and listeners. The classroom can become a safe place for learning, in which an atmosphere of trust is created through the continual positive reinforcement for students' efforts and participation. Teachers can openly share how they are also learners, with their own shortcomings, fallibilities, and vulner-

abilities. Students engaged in the process of learning to read must learn to assume more authority and responsibility as active agents in their own education, and teachers must develop and structure classroom activities that activate this process. Teachers who use this approach must be willing to abdicate some of the power traditionally in their domain.

The methodology that follows can be called "Reflective Dialog". It provides the structure for students and teachers to participate as partners in the learning process. In this method, experiences are mutually shared, respected, and incorporated in the curriculum.

A. THE GROUP APPROACH

The contents of the manual, the language exercises, as well as stories and phrases, are intended to be read and discussed orally, with the guidance of a trained instructor, and in the context of group instruction.

As stated earlier, basic reading students are fearful about entering a classroom situation. They expect to feel inferior to other students, embarrassed in front of them, and ridiculed if they make a mistake. Many adult educators point to these emotional factors

as precisely the rationale for supporting one-to-one instruction for adult non-readers. They argue that because the students have had negative experiences in school, they need to learn apart from a classroom situation, and, ideally, on a one-to-one basis. [3]

Our experience at the Lutheran Settlement House Women's Program refutes this notion. We have found that adults can, in fact. learn to read in a group. More importantly, the group setting affords students the opportunity to face their fears of being with others and to successfully overcome them. Students have been surprised and delighted to find themselves with others who are "in the same boat". As Michael Herzog stated, "I like learning in the class, because you're with people. Everybody's in the same thing. Everybody's trying to get something, same goals; they want to learn how to read better." No one can possibly understand the enormous effort and emotional struggle of non-readers better than other non-readers. The posi-

[3] Among the most prominent proponents of this position are Robert S. Laubach and the late Frank C. Laubach of "Laubach Literacy International." See: "Illiteracy in America: Further Comment, the Role of the Volunterr Teacher," Harvand Educational Review, Vol. 40, No. 2, May, 1970.

tive impact of peer support is remarkably effective in helping students overcome emotional obstacles to learning.

By discussing the issues raised by the pictures, words, or stories, students' perceptions of reality are both validated and challenged. They help each other, not only to value their abilities, but also to build on each other's skills and knowledge. In "Reflective Dialog", students are active participants, creating materials, and teaching each other. This is not to suggest that individual tutoring has no value, or that one-to-one and group instruction are mutually exclusive. Conversely, the two forms of instruction can complement and enhance each other.

In the basic reading class, steps were taken to make students feel both comfortable and capable in the group setting. One of the first learning activities was to have class members share information about themselves indirectly, by telling stories from their family histories. Three of these are included in the manual. Students built on the stories they heard about other class members' parents and grandparents with questions such as: "Where did they come from" What were they like? What kind of work did they do? What did they want for their children?" Since the class crossed

widely diverse cultural lines, students not only learned about each other, they also learned about cultures with which they had previously minimal personal contact. By starting out sharing stories about their relatives, students were able to get to know each other in a less threatening way than if they had begun by talking directly about themselves. The activity enabled students to feel more relaxed and less anxious in the classroom.

MECHANICS OF READING

1. DE-MYSTIFICATION

For adult non-readers, written language represents a strange and frightening universe. De-mystification involves revealing to the student the connection between oral language and written language. Initially this involves the utilization of the students' own words as beginning reading material. The students know these words and are familiar with them. This familiarity helps make the written form of the word less intimidating and easier to remember.

Because the students are adults, their spoken language includes multi-syllabic words. These words can be used as part of a beginning reading text because they are familiar to students. These words then become vehicles for teaching language skills such as locating syllables, finding root words, and identifying prefixes and suffixes.

Students then can apply the language skill deve-

loped to "sound out" the word or can recognize the word because of its commonality.[4]

2. ENCOURAGING PARTICIPATION RATHER THAN "CORRECTNESS."

Students enter basic reading classes with the feeling that making a mistake is the end of the world. The fear of making mistakes that stems from basic reading students' feelings of inadequacy and defensiveness significantly impacts on the learning process. When students are afraid to risk trying for fear of failure, they also miss out on the opportunity to experience success. Whenever, and, as much as possible, activities should be presented in such a way that the teacher is eliciting participation, rather than a single, "right" answer. Activities such as "Brainstorming" allow students to share what they know in a unthreatening way. Students are encouraged to "call out" ideas, and add, collectively, to the list. When students brainstorm their opinions, ideas, or images, there is clearly

[4]An example is Tastykake which almost every Philadelphian recognizes.

no one "correct" answer. When students brainstorm linguistic spelling patterns, (i.e. sun, fun, run), not all their suggestions will be "correct". But students can be encouraged to keep trying, or experimenting with new ideas, and the instructor can emphasize the amount of participation, rather than the extent of "correctness." Often when a student gives a "wrong" answer, that answer is based on "correct" logic. For example, while brainstorming words that go with "sun, fun, and run," students will inevitably add words such as "son, ton, none, and done." The correct spelling of the words should be pointed out, but, the teacher can also carefully point out to the student, that his/her use of logic was actually "right". In fact, this type of diversion into irregular English patterns is highly recommended, because it helps de-mystify the written code of the language. It is the type of "mistake" that is useful to the student and to the class, because it unearths common misconceptions that will remain unclarified unless someone takes the risk of bringing attention to them. Students can share their different ideas of how to break up each word, and most can be validated as "one good way" of doing it. Sometimes the instructor may want to point out that one way may be more useful in helping students sound out the

the word. "Correctness", thus, has no validity in the syllabification learning process.

THE LANGUAGE ACTIVITIES

All the language activities following the stories begin with breaking words into syllables. Our experience suggest that teachers begin the lesson with this exercise. The syllabification activity, the "challenge words" and the sight vocabulary should be introduced to the students prior to reading the stories and captions so that students can read them with a minimum of stumbling over difficult words.

The syllabification exercise should be proceeded by reviewing the concept of a syllable. Syllables are units of sound containing one vowel sound. Students can recognize syllables by clapping out the "beats" in a word. Each beat corresponds to a syllable.

The syllabification exercise serves to provide students with their own pronunciation guide for difficult words. Thus, the goal is not for students to divide the words as a grammarian would, but to divide the words by sound so that they can pronounce the word correctly and thus recognize it in its written form. Some students will syllabify the word "hundred" into "hund" - "red" while others will divide it into "hun"-"dred". As long as the student correctly reads the word

as hundred, either division serves the student's purpose.

In the language activities after each reading, the words that do not follow regular phonetic spelling patterns will appear as either "Challenge Words" or "Sight Words". Words in both lists should be carefully analyzed by the class as a group, identifying the unusual and illogical spelling patterns in the words. (For example: looking at silent letters, confusing sets of words like "went" and "when", "what" and "want".) Some the challenge words and sight words are repeated throughout the manual in various captions, stories, and language activities. This repetition reflects the natural frequency of words that were used by the interviewees and students who spoke them. When a challenge word is repeated within the same set of language activities, students can work with one word from many perspectives; breaking the word into syllables, identifying it with prefixes and suffixes and without suffixes, paying attention to regular and irregular vowel and consonant blends. The sight words are those that are among the most commonly used in written English. Recent studies indicate that 100 words make up "sixty-percent of our writings."[5] The sight words were chosen

[5]Janet W. Lerner, Learning Disabilities, Houghton-Mifflin Company, 1981, p. 339.

from this list. It is suggested that students rewrite each of the Challenge words and Sight words, and that students say the words as they write them. The purpose of this exercise is to reinforce the correlation between the way the word is written and the way it is spoken. Students can say the words to themselves as they write them, or the whole group can say the words together.

Some of the language activities are designed to give students practice in sounding out words. Words can be broken into a variety of component parts, including vowel and consonant blends and single letters, as well as syllables, compound words, prefixes and suffixes. Note the following example:

"CHOP IT UP AND PUT IT BACK TOGETHER AGAIN"

> "I was eleven years old before I knew my father couldn't read or write. He'd get a word and we'd stumble over it. He'd say: 'Read that over again. You're stumblin' over that word.' We thought he knew what that word was. He knew it didn't sound right to him. He'd tell us: 'Chop it up, like you're choppin' cotton. You know how you get weeds out of

> cotton. Chop the word up like that an' put it back together again.' That was really teaching phonics...As a result, all of us are great readers." [6]

The language activity that requires students to locate the vowel and subsequent consonant is designed to teach the short vowel sounds. The exercise should be preceded by drill in nonsense syllables such as AB, AC, AD, AF, EB, EC, IB, IC, OB, OC, UB, UC, etc.[7] Reading nonsense syllables is much more difficult than reading most one-syllable words. But the drill is useful, because it greatly broadens the scope of students' skills. Students who recognize "ad", can begin to pronounce words like "advertize" and "adventure". When students become familiar with sounds such as AC, IF, AN and AT, they can find them in troublesome words like "fact" and "lift" as well as confusing pairs of words such as "than" and "that".

[6] Terkel, Studs, "Nancy Jefferson", American Dreams: Lost and Found, Random House, 1980, p. 273.

[7] See: The Mature Students' Guide To Reading and Composition by Delores H. Lipscomb, Judith I. Martin and Alice J. Robinson, Science Research Associates, Inc., 1975.

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THE CURRICULUM PROJECT:
WOMEN AND THE WORLD OF WORK

In 1982-83, basic reading students at the Lutheran Settlement House Women's Program were involved in a curriculum development project that offered them a unique learning experience. This curriculum project was designed so that basic reading students participated in creating their own instructional materials. The students visited women employed in a variety of jobs, photographed them at their worksites, and tape-recorded interviews with the women about their work. Occupations were chosen that represent the wide diversity of "women's work". Both traditional and non-traditional forms of employment for women are depicted in the stories and photographs. They include factory, clerical and contracting work, carpentry, childcare and waitressing. Many of the women were selected because they came from backgrounds similar to those of the participants. Prior to the interviews, students discussed with the instructor the upcoming field trips, and formulated questions to ask the women they were going to interview.

In subsequent class meetings, students responded

to the photographs and transcribed interviews, raising both key issues and key words. In this process, the same curriculum materials which provided students with technical reading and decoding exercises also served as a vehicle through which students were able to reflect and articulate their own concerns. Issues raised about work often paralleled students' feelings about their own work, the task of learning to read.

Students articulated their interests, concerns and feelings in three distinct ways:

1. by formulating interview questions;
2. by responding through discussion to the photographs they had taken;
3. by discussing the stories that came out of the transcribed interviews.

Many of the questions students generated for the interviews applied to the participants' own situations, emotions, and conflicts. "Does your work interfer with your family", "Do you get any time for yourself", "Do you miss your T.V. stories?", and "Doesn't the work get on your nerves sometimes?" These are questions that reflect the concerns of students who are returning to school, working out family problems, missing their TV stories, and occasionally feeling frustrated and disgusted.

Because student-generated questions were used for the interviews, reading materials that came from the replies of the women interveiwed necessarily spoke to issues of importance to the students. For example, the question "Does the work interfere with your family?": is liable to elicit a response that will, in turn, prompt students to articulate how they feel about their own family responsibilities in relation to their going back to school.

June Kapler's reply to this question is included in the text of the manual ("Time for Work, Time for Family, Time for Self"). June is an office manager who works at law offices in downtown Philadelphia. She lives in Kensington and attended GED classes and a clerical training project at the Lutheran Settlement House Women's Program. Because June lives in the same community as many of the participants, her words are even more likely to strike a common chord with students who read them.

The photographs of women working were valuable in triggering images and associations for students in class. Photographs are excellent reflectors. For example, pictures of Roberta Jacobson, engaged in carpentry work, elicited the words "determined" and "hard-working", and reminded students of their own determina-

tion and hard work. Pictures of Roberta, an apprentice carpenter standing in a room she had helped renovate, generated an important word for students who are beginning to comprehend the written word: "Proud". They were able to compare their pride in their new-found reading skills with her pride in the work she had done. When the students were asked what else they could imagine about this woman, one said "She took a step forward. She took the challenge, the chance; she tried. The bigger the challenge, the more you get involved. The more you get involved, the more you learn, and the more you like it."

In some cases, student discussions about the photographs and stories about "women working" were tape-recorded, transcribed, and used for reading material in class. One of the stories, "There's Always A Way," is about how, in carpentry, there are always ways to compensate for size. Roberta Jacobson tells how she learned "a lot of tricks" from the master carpenter she works with, a man "who stands about five feet, four inches, and weights about 130 lbs." After reading the passage, students were asked what tricks they had used to get by when they couldn't read. Students shared stories in ingenius ways they had found to compensate in their daily lives. One of their stories,

"They Never Knew I Couldn't Read" by Geri Trautz, is included in the text of the manual. By questioning working women about their survival strategies, at home and on the job, students created an arena in which to share their own stories of survival.

By using real speech to create reading passages, 1) the materials have meaning and relevancy; they reflect real situations, problems, and feelings; 2) students become acquainted with vocabulary which is used, and useful in daily functioning; and 3) transcribed speech bridges the gap between the familiarity of spoken language with the unfamiliarity of written language.

Materials gathered in the project on "Women's Work" were utilized in a teaching approach that can be called "Reflective Dialog." In this method, instructional materials became vehicles through which students reacted, reflected upon, and shared their ideas and knowledge in a group setting. The approach is guided by principles drawn from the work of Brazilian educator Paulo Freire. By sharing and reflecting upon their ideas, students generated words which were "authentic" for them, and not alienating "class-

room language". By engaging in meaningful dialog, they simultaneously became involved in critical thinking and communication, essential to "true education".[8]

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[8]Paulo Freire, Pedagogy of the Oppressed, the Seabury Press, New York, New York, c. 1970, pp. 75 - 81.

FINDING OUT ABOUT OUR PAST

INITIALLY STUDENTS IN THE READING CLASS FELT SHY AND RESERVED ABOUT TALKING, USING A TAPE RECORDER, AND TAKING OR LOOKING AT PHOTOGRAPHS. IN ORDER TO ASSIST STUDENTS IN BECOMING COMFORTABLE WITH EACH OTHER AND WITH THE TAPE RECORDER, THE TEACHER ASKED THE STUDENTS TO TALK ABOUT THEIR PARENTS AND THEIR GRANDPARENTS. THE STORIES WERE TAPED AND TRANSCRIBED.

THIS UNIT IS THE RESULT OF THIS ACTIVITY.

2

COMING FROM ANOTHER COUNTRY

BY MIKE HERZOG

MY GRANDPARENTS
ALL CAME FROM GERMANY.
THEY GOT JOBS AND ALL,
AND LIVED
IN THIS NEIGHBORHOOD.

THEY SPOKE ENGLISH,
BUT THEY COULD ALSO
SPEAK GERMAN.
MY ONE GRANDMOTHER
COULD SPEAK
SEVEN OR EIGHT LANGUAGES.

MY GRANDFATHER
WORKED AT SCHMIDT'S. *
THEY WERE
ALL GERMANS THERE.
HE REMEMBERS
WHEN THE TRUCKS
DIDN'T HAVE DOORS.
THAT GOES WAY BACK.

*SCHMIDT'S BREWERY

"Coming from another Country"
Language Activities

NAME:_____
DATE:_____

I. Break the words into syllables:

1. grandparent _____
2. German _____
3. Germany _____
4. neighborhood _____
5. English _____
6. grandmother _____
7. languages _____
8. remember _____

II. Find all the words that end with "S". Write each word with the ending. Write each word without the ending.
EXAMPLE: Jobs Job

1. _____ _____
2. _____ _____
3. _____ _____
4. _____ _____
5. _____ _____
6. _____ _____
7. _____ _____
8. _____ _____

"COMING FROM ANOTHER COUNTRY"
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

III. CHALLENGE WORDS: (SAY EACH WORD AS YOU WRITE IT)

1. NEIGHBORHOOD _____
2. GERMAN _____
3. COULD _____
4. EIGHT _____
5. LANGUAGE _____
6. SCHMIDT'S _____

IV. SIGHT WORDS: (SAY EACH WORD AS YOU WRITE IT)

1. ALL _____
2. FROM _____
3. THEY _____
4. ONE _____
5. HAVE _____
6. WHEN _____
7. WERE _____
8. THERE _____

V. CHOOSE ONE CHALLENGE WORD AND TWO SIGHT WORDS THAT YOU WOULD LIKE TO LEARN:

CHALLENGE: _____
SIGHT: _____ _____

VI. WHAT IS SIMILAR ABOUT THE WORDS "WERE" AND "THERE"?
HOW IS THE "ERE" DIFFERENT IN EACH WORD?
WHY IS THIS CONFUSING?

"COMING FROM ANOTHER COUNTRY" LANGUAGE ACTIVITIES

NAME:_____

DATE:_____

VII. LONG $\bar{A}$ SOUND: WHAT IS SIMILAR ABOUT THE WORDS "NEIGHBORHOOD" AND "EIGHT"?
WHAT OTHER WORDS HAVE THE SOUND OF LONG $\bar{A}$?

_____ _____
_____ _____
_____ _____
_____ _____

DISCUSSION QUESTIONS

1. WHERE DID YOUR GRANDPARENTS COME FROM?

2. HOW DO YOU THINK MICHAEL'S GRANDFATHER FELT ABOUT WHERE HE WORKED?

COMPREHENSION QUESTIONS

1. WHERE DID MICHAEL'S GRANDPARENTS COME FROM?
2. WHERE DID THEY LIVE IN THIS COUNTRY?
3. WHAT SPECIAL SKILL DID MICHAEL'S GRANDMOTHER HAVE?
4. WHERE DID HIS GRANDFATHER WORD?
5. WHAT WAS DIFFERENT ABOUT THE TRUCKS BACK THEN?

COMING FROM THE SOUTH

BY CHRIS DAYSE

My father
used to pick cotton.
He was born
in the South,
and his grandparents
were born in slavery.

My father worked
in the cotton fields.
And he taught himself
from the Bible.

My mother's parents
were from New Orleans.
Her grandparents
were also born
in slavery;
right at the end.

They used to
tell us that
in slavery days,
the lighter you were,
the easier you had it.

All the masters
would father children
by the women.
And as it went on,
and went on,
some of them looked
almost white.
So they kept them
in the house,
and the darker ones
worked in the fields.

In New Orleans,
a lot of
the half-breeds
came from the Islands.
When the white men
went there
and fathered children,
they would
leave them money.
So when they came
to New Orleans,
a lot of them
were rich.
So they set up
a part of town
for themselves.

"COMING FROM THE SOUTH"
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

I. BREAK THE WORDS INTO SYLLABLES:

1. COTTON _____
2. GRANDPARENTS _____
3. SLAVERY _____
4. HIMSELF _____
5. BIBLE _____
6. MASTERS _____
7. CHILDREN _____
8. ALMOST _____
9. ORLEANS _____

_____

II. FIND THE TWO WORDS INSIDE EACH OF THE FOLLOWING COMPOUND WORDS:

1. HIMSELF _____ 2. THEMSELVES _____

III. ENDINGS: A. WRITE THE FOLLOWING WORDS WITHOUT THE ENDING:

1. LIGHTER _____
2. EASIER _____
3. DARKER _____

B. WRITE THE FOLLOWING WORDS WITHOUT THE "ED" ENDING.

1. LOOKED _____
2. WORKED _____
3. FATHERED _____

"COMING FROM THE SOUTH"
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

IV. CHALLENGE WORDS: (WRITE EACH ONE AS YOU SAY IT)

1. FATHER _____
2. FIELD _____
3. TAUGHT _____
4. WHITE _____
5. HALF _____
6. ISLAND _____
7. RIGHT _____

V. SIGHT WORDS: (WRITE EACH ONE AS YOU SAY IT)

1. FROM _____
2. WERE _____
3. WHEN _____
4. SOME _____
5. WOULD _____

VI. CHOOSE ONE CHALLENGE WORD AND ONE SIGHT WORD THAT YOU WOULD LIKE TO LEARN:

CHALLENGE: _____
SIGHT: _____

NAME:_____

DATE:_____

COMPREHENSION QUESTIONS

1. Where was Chris's father from?

2. Where did he work?

3. Where was Chris's mother from?

4. Where were her mother's parents from?

DISCUSSION QUESTIONS

1. How were the backgrounds of her mother and father similar? How were they different?

2. Where do your parents come from?

10

1. When do you think this picture was taken?
2. Where do you think it was taken?
3. What do you think this woman is like?
4. What do you think her life is like?
5. How is her life similar to yours?
6. How is her life different from yours?

11

MY FAMILY'S STRUGGLE

BY NILDA ROSA ORTIZ

MY FATHER'S MOTHER
AND HIS FATHER
WERE BOTH WHITE,
WITH GREEN EYES
AND BLOND HAIR,
AND ALL THAT STUFF.
THEY DIDN'T
LIKE MY MOTHER,
BECAUSE SHE WAS BLACK.
MY MOTHER'S BLACK,
BUT PUERTO RICAN BLACK,
NOT AMERICAN BLACK.

MY MOTHER AND FATHER
USED TO STRUGGLE
JUST TO GET
A COUPLE OF BUCKS.
SHE USED TO STRUGGLE
IN PUERTO RICO,
AND MY FATHER
USED TO STRUGGLE
IN NEW YORK.

MY MOTHER HAD TO WORK
FOR SOME RICH PEOPLE.
CLEANING FLOORS,
LIKE A SLAVE,
JUST TO GET
SOME MONEY
TO EAT.
BECAUSE MY FATHER
WAS AWAY
WORKING.

SOMETIMES, HE WOULD
GET HUNGRY
BUT HE WOULDN'T
EAT NOTHING,
JUST TO SAVE
THE MONEY.
THEN HE WOULD
HAVE IT
FOR MY MOTHER,
WHEN HE CAME BACK.
WHEN MY FATHER
CAME HOME
WITH A COUPLE OF BUCKS,
SHE USED TO HAVE
A PARTY.
SHE WOULD GO CRAZY
BUYING FOOD FOR US.

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MY FAMILY'S STRUGGLE

CONTINUED

IN PUERTO RICO,
THEY USED TO
KILL EACH OTHER
FOR RICE.
IN SOME PLACES,
I THINK
THEY STILL DO.

MY MOTHER WAS RAISING
TEN KIDS.
I'M THE YOUNGEST ONE.
SOMETIMES, FOR US
TO SURVIVE THAT DAY,
SHE USED TO
GIVE US WATER
WITH SUGAR IN IT.
WE WOULD GET
ONE BOTTLE
IN THE MORNING,
AND ONE AT NIGHT,
SO WE COULD
GO TO SLEEP.

THE OLDER ONES
WENT TO SCHOOL
BARE-FOOTED.
THEIR PANTS
WERE CLEAN,
BUT PATCHED ALL OVER.
AND THEY HAD
TO FIGHT AT SCHOOL,
BECAUSE OTHERS WOULD
MAKE FUN OF THEM.

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"My family's Struggle" 13 NAME:_____
Language Activities DATE:_____

I. Break the words into syllables:

1. American _____
2. couple _____
3. struggle _____
4. people _____
5. bottle _____
6. morning _____
7. because _____
8. away _____
9. hungry _____
10. party _____
11. crazy _____
12. survive _____
13. sugar _____

II. Challenge words: (write each word as you say it).

1. white _____
2. Puerto Rico _____
3. couple _____
4. money _____
5. people _____
6. sugar _____
7. night _____

"My family's Struggle"
Language Activities

NAME:_____
DATE:_____

III. Sight words: (say each one as you write it).

1. my _____
2. were _____
3. they _____
4. would _____
5. of _____
6. mother _____
7. other _____
8. nothing _____

IV. Choose one challenge word and one sight word that you would like to learn:

Challenge: _____
Sight: _____

V. Endings: Write the root words:

1. cleaning _____
2. working _____
3. youngest _____
4. older _____

"My family's Struggles" 15 NAME:_____
Language Activities DATE:_____

COMPREHENSION QUESTIONS

1. Why didn't Nilda's father's parents like her mother?

2. Why did Nilda's parents have to be apart?

3. Why did Nilda's father save his money?

4. Why did the children fight at school?

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DISCUSSION QUESTIONS

1. What do you think is the difference between "Puerto Rican black" and "American black"?

2. Why do you think some people feel superior to others because of color?

3. What advice might you have given Nilda's brothers when they got in trouble for fighting at school?

4. Are you the youngest or oldest in your family? Does it make any difference in how you were raised?

WOMEN AND THE WORLD OF WORK

ONCE THE STUDENTS BECAME FAMILIAR WITH THE EQUIPMENT AND EACH OTHER, THE CLASS VISITED WOMEN AT WORK TO LEARN ABOUT JOBS, EMPLOYMENT, AND CONDITIONS.

THIS UNIT IS DIVIDED INTO FIVE SECTIONS:

"GETTING STARTED"
"NON-TRADITIONAL WORK"
"WORKING CONDITIONS"
"SOLUTIONS"
"DOING IT ALL: WORK, HOME, AND SELF"

GETTING STARTED

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18

"FANTASY"

BY R. JACOBSON

I ALWAYS
HAD A FANTASY
ABOUT WANTING
TO BUILD THINGS,
BUT I NEVER, EVER
HAD A CHANCE
TO DO IT.

AT WORK NOW,
THEY TEASE ME.
THEY SAY THAT
WHEN I STARTED,
I DIDN'T KNOW
WHAT END OF THE
HAMMER
TO USE.

I NEVER
REALLY THOUGHT
ABOUT CARPENTRY
AS A CAREER,
BECAUSE IT NEVER
SEEMED POSSIBLE.

WHEN I THOUGHT
OF MAKING A LIVING,
I THOUGHT IN VERY
TRADITIONAL
WAYS.
WHAT DID I THINK
OF BEING?
A WAITRESS,
A NURSE,
A SECRETARY,
OR A TEACHER.

---

1. DO YOU HAVE ANY FANTASIES
   ---ABOUT WORK?
   ---ABOUT SCHOOL?
   ---ABOUT READING?
2. WHAT DOES "TRADITION" MEAN?
   WHAT ARE THE TRADITIONS IN YOUR FAMILY?
   ---FOR MEN/WOMEN?
   ---FOR WORK?
   ---FOR SCHOOL?

I LOVE
WORKING WITH
CHILDREN.

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IT'S VERY REWARDING
JUST TO SEE
THEIR DEVELOPMENT.

KHADIJAH BELCHER,
CHILDCARE WORKER

1. WHAT IS HAPPENING IN THIS PICTURE?
2. HOW DOES TALKING ABOUT EMOTIONS CONTRIBUTE TO THE CHILD'S DEVELOPMENT?
3. HOW DOES TALKING ABOUT EMOTIONS CONTRIBUTE TO YOUR DEVELOPMENT?

20

I, NATURALLY,
SPEND
A LOT OF TIME
WITH CHILDREN

I ALWAYS ENJOYED
CHILDREN,
AND CHILDREN SEEMED
TO TAKE TO ME.

BY KHADIJAH BELCHER,
CHILDCARE WORKER

1. WHAT NATURAL SKILLS DO YOU HAVE?
2. HOW DO YOU USE THESE SKILLS?
3. HOW ELSE COULD YOU USE THEM?

21

GETTING THE KNACK

BY RUTH STAAB, HEAD WAITRESS

I WAS 16 YEARS OLD,
AND MY SISTER
BROUGHT ME IN
AS A WAITRESS.
I WAS FIRED
THREE TIMES.
MY SISTER HAD WORKED
AT THE RESTAURANT
FOR 12 YEARS.
THE BOSS LIKED HER;
SHE WAS LIKE
A DAUGHTER
TO HIM.
SO HE KEPT
TAKING ME BACK,
BECAUSE SHE
ASKED HIM TO.
THE BOSS
WAS A GOOD FRIEND
OF MINE, TOO.
AND HE SAID
I WOULD NEVER
MAKE IT
AS A WAITRESS.

I WAS YOUNG
AND IT WAS HARD
TO PICK UP.
BUT I FINALLY
GOT THE KNACK
OF IT.
THAT WAS
31 YEARS AGO.

FROM THEN ON,
I WOULD CLOSE UP
FOR THIS MAN,
AND RUN THE PLACE.
I WAS HEAD WAITRESS
THERE, JUST LIKE
I AM HERE.

RUTH STAAB, HEAD WAITRESS

1. DESCRIBE THE RESTAURANT WHERE RUTH WORKS.
2. MAKE UP A MENU FOR THIS RESTAURANT.
3. HOW DO YOU THINK SHE FEELS ABOUT HER WORK?

WAITRESS
"SETTING THE KNACK"
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

I. BREAK THE WORDS INTO SYLLABLES:

1. SISTER _____
2. WAITRESS _____
3. RESTAURANT _____
4. FINALLY _____

II. FIND THE ROOT WORDS:

1. WAITRESS _____
2. FIRED _____
3. TIMES _____
4. LIKED _____
5. TAKING _____
6. FINALLY _____
7. ASKED _____
8. YEARS _____

III. SIGHT WORDS (SAY THE WORD AS YOU WRITE IT)

1. WAS _____
2. AND _____
3. MY _____
4. ME _____
5. IN _____
6. AS _____
7. A _____
8. AT _____

IV. CHALLENGE WORDS (SAY THE WORD AS YOU WRITE IT)

1. BROUGHT _____
2. DAUGHTER _____
3. FRIEND _____
4. WOULD _____
5. YOUNG _____
6. KNACK _____
7. CLOSE _____
8. THERE _____

WAITRESS
"GETTING THE KNACK"
LANGUAGE ACTIVITIES

24
NAME:_____
DATE:_____

V. CHOOSE 2 SIGHT WORDS AND 2 CHALLENGE WORDS TO LEARN.

SIGHT	CHALLENGE
_____	_____
_____	_____

VI. WRITE THE WORD FOR EACH NUMBER:

16: _____
12: _____
31: _____

FIND THESE WORDS IN THE STORY: COPY THE SENTENCES, USING THE WORDS INSTEAD OF THE NUMBERS.

WAITRESS
"SETTING THE KNACK"
COMPREHENSION QUESTIONS

25
NAME:_____
DATE:_____

1. HOW OLD WAS RUTH WHEN SHE STARTED WAITRESSING?

2. HOW DID SHE LEARN HER PROFESSION?

3. HOW LONG HAS RUTH BEEN A WAITRESS?

DISCUSSION QUESTIONS/WRITING ACTIVITIES

1. NAME SOME WORDS YOU WOULD USE TO DESCIRBE RUTH.

2. HOW DO YOU THINK RUTH FELT WHEN SHE FIRST STARTED WORKING?

3. NAME SOMETHING THAT WAS ONCE HARD FOR YOU BUT ISN'T ANYMORE.

NON-TRADITIONAL WORK

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27

WHEN WE STARTED
WITH THE 3RD FLOOR,
IT WAS A BURNED-OUT,
CHARRED, STONE SPACE.

WE JUST SLOWLY
STARTED REBUILDING
A LITTLE BIT
AT A TIME.

ROBERTA JACOBSON, CARPENTER

1. HOW DO YOU THINK THIS WOMAN FEELS NOW?

2. HOW CAN YOU COMPARE HER WORK WITH YOUR LEARNING TO READ?

28

"PROVING HERSELF"

BY R. JACOBSON

WHEN I STARTED
ON THE JOB,
THEY WERE
RENOVATING
THE Y.W.C.A..
MY FIRST WEEK THERE,
THE FIRST THING
THE FOREMAN
TOLD ME TO DO
WAS TO RUB
THE PAINT
OFF THE CEMENT
FLOORS
WITH A LITTLE
CINDER BLOCK
RUBBING STONE.
NOBODY DOES THAT.

HE GAVE ME THIS
COCK AND BULL
STORY ABOUT HOW
THEY WERE GOING
TO LAY NEW FLOORS
IN THE BATHROOMS,
AND THE BARE FLOORS
WOULD MAKE
A BETTER BOND.

IT WAS BUSY WORK.
THERE I WAS,
IN THE BASEMENT
OF THE Y;
IT WAS HOT;
AND I WAS DOWN THERE
ON MY HANDS AND KNEES,
RUBBING THE PAINT
OFF THE CEMENT FLOOR
WITH A RUBBING STONE.
THERE WERE SEVEN
BATHROOMS.
I DID THAT
FOR TWO WORKING
WEEKS.

MONTHS LATER,
ONE OF THE CARPENTERS
TOLD ME HE NEVER
THOUGHT I WAS GOING
TO MAKE IT.
HE WAS SURE
I WAS GOING
TO REFUSE TO DO
SUCH A BACK-BREAKING,
IDIOTIC JOB.

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"PROVING HERSELF"
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

I. BREAK THE WORDS INTO SYLLABLES:

1. CARPENTER _____
2. FOREMAN _____
3. BASEMENT _____
4. CINDER _____
5. REFUSE _____
6. CEMENT _____
7. BETTER _____
8. LATER _____
9. LITTLE _____
10. SEVEN _____
11. NEVER _____
12. STORY _____
13. IDIOTIC _____

II. FIND THE ROOT WORDS:

1. STARTED _____
2. FLOORS _____
3. KNEES _____
4. RUBBING _____
5. WORKING _____
6. WEEKS _____
7. MONTHS _____
8. GOING _____

III. WRITE THE TWO (2) WORDS YOU SEE IN EACH WORD:

1. NOBODY _____ _____
2. BATHROOM _____ _____

"PROVING HERSELF"
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

IV. CHALLENGE WORDS:

1. BUSY _____
2. FLOOR_____
3. MONTH_____
4. SURE _____
5. THOUGHT _____

V. SIGHT WORDS:

1. DOES _____
2. OFF _____
3. WAS _____
4. WERE _____
5. WOULD _____
6. THERE _____

VI. CHOOSE TWO (2) CHALLENGE WORDS AND TWO (2) SIGHT WORDS THAT YOU WOULD LIKE TO LEARN.

CHALLENGE: _____ _____
SIGHT: _____ _____

VII. FIND THE TWO (2) LETTERS THAT MAKE THE SHORT VOWEL SOUND: (THE VOWEL AND THE CONSONANT THAT FOLLOWS)

1. FIRST _____ _____
2. CINDER _____ _____
_____ _____
3. BLOCK _____ _____
4. STORY _____ _____
5. BETTER _____ _____
_____ _____
6. BOND _____ _____
7. HOT _____ _____
8. HANDS _____ _____
9. RUBBING _____ _____
10. SEVEN _____ _____
11. FOR _____ _____
12. NEVER _____ _____
_____ _____
13. CARPENTER _____ _____
_____ _____
_____ _____

VIII. SILENT LETTERS (CROSS OUT THE SILENT LETTERS):

1. KNEES
2. THOUGHT

"PROVING HERSELF"
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

IX. LOOKING AT "Y": MATCH TWO (2) WORDS OR LETTERS THAT SOUND THE SAME. YOU WILL HAVE THREE GROUPS OF TWO (2).

1. MY
2. THEY
3. STORY
4. NOBODY
5. Y
6. LAY

"PROVING HERSELF"
DISCUSSION QUESTIONS

NAME:_____
DATE:

1. LIST THE REASONS YOU THINK THE FOREMAN MIGHT HAVE GIVEN HER THIS JOB.

2. HOW MIGHT YOU DESCRIBE THE FOREMAN?

3. WHY DIDN'T HER FRIEND THINK SHE WOULD MAKE IT?

4. DO YOU THINK THEY TEST EVERY NEW CARPENTER IN THIS WAY?

5. HOW DO YOU THINK THE OTHER WORKERS THOUGHT OF HER AFTER HER FIRST TWO WEEKS?

6. WHO HAS THE "AUTHORITY" IN THIS STORY?
HOW DOES HE USE IT?

7. IN WHAT OTHER TYPES OF SITUATIONS HAVE YOU FELT THAT YOU HAD TO "PROVE YOURSELF"?

1. DESCRIBE THE WOMAN.
2. WHAT DO YOU THINK SHE IS DOING?
3. WHAT DO YOU THINK SHE IS LIKE?
4. WHO DO YOU THINK IS THE BOSS?
5. WHY DO YOU THINK SO?
6. MAKE UP A STORY ABOUT THE PEOPLE IN THE PICTURE

"TWICE AS GOOD A JOB"

BY HOAGIE SEIBERT,
PAINTING CONTRACTOR

I GREW UP A TOMBOY,
SO I ALWAYS USED TOOLS,
AND I ALWAYS DID THINGS
THAT WERE
PHYSICALLY HARD.
SO, TO ME,
IT WAS NATURAL
TO DO THIS KIND
OF WORK.

SOME WOMEN GROW UP
WORKING.
AND I FIND
THAT THOSE WOMEN
MAKE GOOD PAINTERS.

ONE WOMAN,
I TRAINED TO PAINT.
SHE'S A PAINTER
AND A CONTRACTOR
ON HER OWN NOW.
I HAVE A LOT
OF RESPECT FOR HER
BECAUSE SHE'S SO GOOD.
SHE STILL WORKS
FOR ME ONCE IN A WHILE.
AND SOMETIMES,
I WORK FOR HER.

IT'S TRUE
THAT YOU HAVE TO DO
TWICE AS GOOD A JOB
WHEN YOU'RE A WOMAN.

FOR INSTANCE,
I HURT MY BACK
RECENTLY.
I WASN'T SUPPOSED
TO LIFT ANYTHING.
WHEN I GOT
TWO FIVE-GALLON CANS
OF PAINT
AT THE PAINT STORE,
I REALLY WANTED
TO ASK FOR HELP
CARRYING IT,
BUT I DIDN'T.
I FELT FUNNY
ASKING MY HELPERS
TO LIFT FOR ME.
IF I WASN'T A WOMAN,
I WOULDN'T HAVE THOUGHT
ANYTHING OF IT.
BUT, AS A WOMAN,
I FEEL THAT
I HAVE TO PROVE MYSELF.

"TWICE AS GOOD A JOB" 35 NAME:_____
LANGUAGE ACTIVITIES DATE:_____

I. BREAK THE WORDS INTO SYLLABLES:

1. TOMBOY _____
2. CHALLENGE _____
3. CONTRACTOR _____
4. RESPECT _____
5. SOMETIMES _____
6. NATURAL _____
7. RECENT _____
8. GALLON _____
9. MYSELF _____
10. INSTANCE _____
11. SUPPOSE _____
12. PHYSICAL _____

II. OF THE WORDS ABOVE, WHICH ARE COMPOUND (WORDS THAT HAVE TWO WORDS IN THEM)?

_____ _____ _____

III. FIND THE ROOT WORDS:

1. TOOLS _____
2. NATURAL _____
3. WORKING _____
4. PAINTER _____
5. TRAINED _____
6. RECENTLY _____
7. CAN _____
8. REALLY _____
9. WANTED _____
10. CARRYING _____
11. FUNNY _____
12. HELPER _____

"TWICE AS GOOD A JOB"
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

IV. FIND THE TWO LETTERS THAT MAKE THE VOWEL SOUND:

1. DID _____ _____
2. THAT _____ _____
3. THIS _____ _____
4. HER _____ _____
5. RESPECT _____ _____
_____ _____
6. STILL _____ _____
7. FOR _____ _____
8. JOB _____ _____
9. WHEN _____ _____
10. HURT _____ _____
11. BACK _____ _____
12. LIFT _____ _____
13. ASK _____ _____
14. BUT _____ _____
15. SELF _____ _____
16. FELT _____ _____

V. THINK OF SOME WORDS THAT HAVE THE SOUND OF LONG $\bar{U}$. PUT THEM INTO GROUPS WITH THE SAME SPELLING.

GREW	TRUE	OTHER
_____	_____	_____
_____	_____	_____
_____	_____	_____

VI. CHALLENGE WORDS: (SAY THE WORD OUT LOUD AS YOU WRITE IT)

1. STRENGTH _____
2. NATURE _____
3. WOMEN _____
4. WOMAN _____
5. ONCE _____
6. THOUGHT _____
7. WOULD _____
8. PROVE _____

"Twice As Good A Job:
Language Arts

NAME:_____
DATE:_____

VII. Sight Words:

1. was _____
2. to _____
3. do _____
4. some _____
5. of _____
6. have _____
7. my _____
8. good _____

VIII. Choose two challenge words and two sight words that you would like to learn:

Challenge:_____ _____
Sight: _____ _____

IX. Long $\bar{I}$ and Long $\bar{A}$ words. Add to the list.

LONG $\bar{I}$	LONG $\bar{A}$
I	MAKE
MY	TRAIN
FIND	PAINT
WHILE	
_____	_____
_____	_____
_____	_____
_____	_____

"TWICE AS GOOD A JOB"
DISCUSSION QUESTIONS

NAME:_____
DATE:_____

1. WHAT KINDS OF THINGS DID YOU DO GROWING UP?

2. WHAT DID YOU LEARN IN CHILDHOOD PLAY THAT YOU STILL ENJOY DOING TODAY?

3. WHAT KINDS OF WORK, OR CHORES, DID YOU LEARN IN CHILDHOOD THAT HELPS YOU IN YOUR ADULT LIFE?

4. WHAT KIND OF WORK FEELS "NATURAL" TO YOU?

5. WHAT KIND OF WORK DOESN'T "COME NATURAL" TO YOU?

6. WHAT MAKES YOU RESPECT SOMEONE?

7. WHY IS RESPECT IMPORTANT ON THE JOB?

8. HAVE YOU EVER NEEDED HELP, BUT DIDN'T WANT TO ASK FOR IT? WHY?

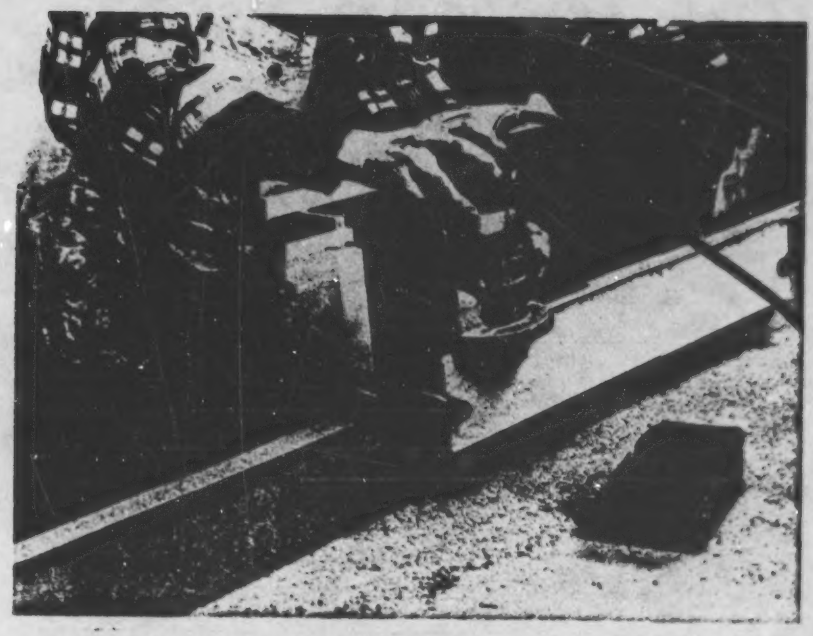
39

I USED TO BE
AFRAID OF HEIGHTS.
A LOT OF MEN
ARE AFRAID
OF HEIGHTS, TOO.

NOW I CLIMB
40 FOOT LADDERS.
FOR ME, THAT WAS
A PERSONAL
TRIUMPH.

HOAGIE SIEBERT,
PAINTING CONTRACTOR

1. WHAT HAVE YOU FEARED IN THE FAST THAT YOU ARE NOT AFRAID OF NOW?



WHAT MAKES THIS PICTURE UNUSUAL?

NAME:_____

DATE:_____

LOOK AT THE PICTURE.

1. WHAT IS THIS WOMAN DOING?

2. DO YOU THINK SHE'S GETTING PAID FOR IT?
   WHAT MAKES YOU THINK SO?

3. HOW WOULD YOU DESCRIBE HER?

4. WHO IS THE MAN WITH HER?

5. HOW WOULD YOU DESCRIBE HIM?

6. WHAT ELSE CAN YOU IMAGINE ABOUT THIS WOMAN?

7. WHAT ELSE CAN YOU IMAGINE ABOUT THE SITUATION?

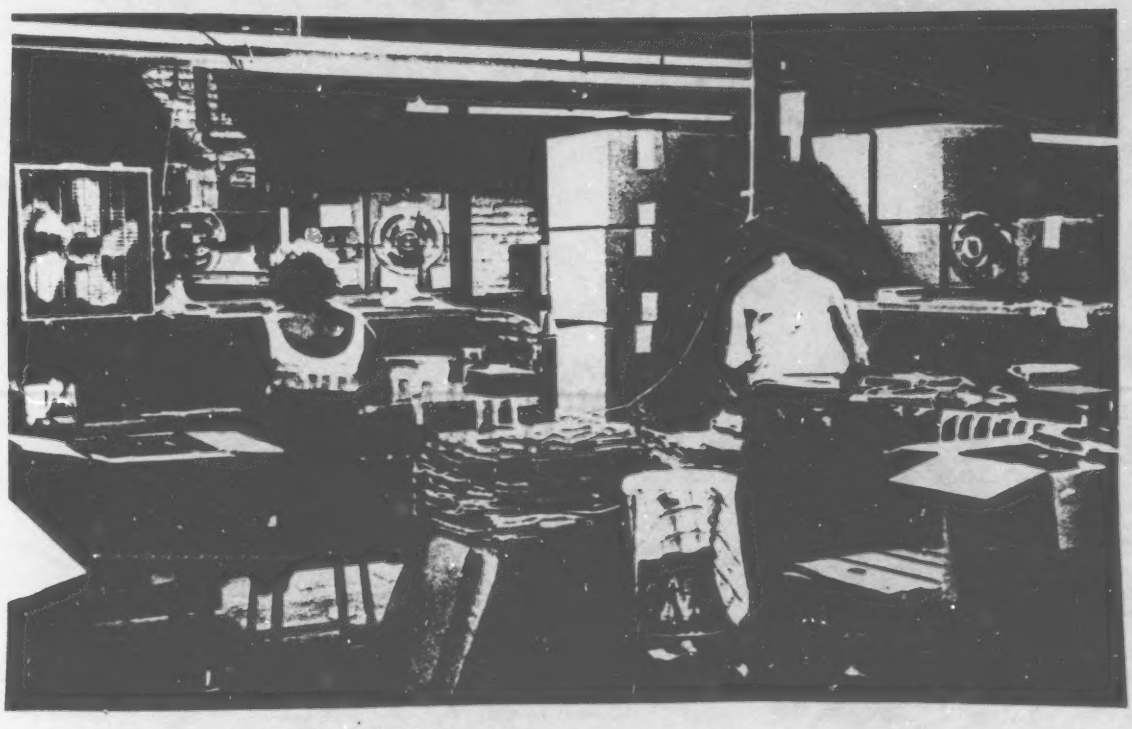
WORKING CONDITIONS

Gail Johnson and Dolores Harris

Ce Sollmer

B & B Dye Works

Willa Wiggins and Loretta Beckett



NAME:_____
DATE:_____

1. WHAT TYPE OF WORK ARE THE PEOPLE IN THESE PICTURES DOING?

2. WHAT CAN YOU TELL ABOUT THEIR PLACE OF WORK?

3. HOW ARE THE WOMEN WHO WORK HERE THE SAME? HOW ARE THEY DIFFERENT?

4. IF YOU WERE TO MAKE UP A STORY ABOUT ONE OF THE WORKERS, WHICH ONE WOULD YOU CHOOSE?

5. NAME SOME WORDS THAT DESCRIBE THIS PERSON.

6. NAME SOME WORDS THAT DESCRIBE HER WORK.

7. WHAT WOULD THE STORY BE ABOUT?

8. MAKE-UP A CONVERSATION YOU THINK THESE WOMEN MIGHT HAVE.

46

UNIONS

BY KATHY COOPER

AT THIS FACTORY
THE WORKERS
ARE ALL
IN UNIONS.
WITH A UNION,
WE HAVE
A RATE INCREASE
EVERY SIX MONTHS.
I KNOW THAT
IF I GO
TO THE HOSPITAL
I'LL BE
TAKEN CARE OF
PRETTY WELL

I USED TO WORK
AT A-PLACTICS
FACTORY.
THERE, IT WAS
MINIMUM WAGE.
NO UNION.
YOU STAY
AT ONE RATE.
THERE WAS
NO HOSPITAL COVERAGE
AT ALL.

I NOTICED A CHANGE
IN MYSELF THEN.
I WAS VERY IRRITABLE.
WE GOT NO BREAKS.
A HALF HOUR FOR LUNCH
WAS ALL.
BY LAW, NOW,
THEY SAY,
EVERY THREE HOURS,
YOU GET
A FIFTEEN MINUTE BREAK.
BUT NOT MANY PLACES
FOLLOW IT.
HERE (AT B&B DYE WORKS)
WE GET A BREAK.

IT'S MORE RELAXED.
YOU CAN WALK AWAY
FROM YOUR TABLE
TO TALK
TO SOMEBODY
FOR FIVE MINUTES.
YOU DON'T FIND THAT
IN MANY FACTORIES.

"UNIONS"
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

I. BREAK THE WORDS INTO SYLLABLES:

1. FACTORY _____
2. INCREASE _____
3. HOSPITAL _____
4. PLASTIC _____
5. MINIMUM _____
6. NOTICE _____
7. IRRITABLE _____
8. FIFTEEN _____
9. MINUTE _____
10. FOLLOW _____
11. RELAX _____
12. AWAY _____
13. TABLE _____

II. WRITE THE TWO WORDS INSIDE THESE COMPOUND WORDS:

1. MYSELF _____ _____
2. SOMEBODY _____ _____

III. WRITE THE ROOT WORD

1. WORKERS _____
2. UNIONS _____
3. MONTHS _____
4. TAKEN _____
5. STAYED _____
6. COVERAGE _____
7. BREAKS _____
8. HOURS _____
9. PLACES _____
10. RELAXED _____
11. MINUTES _____
12. FACTORIES _____

"UNIONS"
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

IV. CHALLENGE WORDS: (SAY THE WORD AS YOU WRITE IT)

1. UNION _____
2. EVERY _____
3. PRETTY _____
4. NOTICE _____
5. CHANGE _____
6. HALF _____
7. BREAK _____
8. MINUTE _____
9. WALK _____
10. HOUR _____

V. SIGHT WORDS: (SAY THE WORD AS YOU WRITE IT).

1. ARE _____
2. HAVE _____
3. WAS _____
4. ONE _____
5. YOU _____
6. YOUR _____
7. MANY _____
8. THERE _____
9. HERE _____

VI. CHOOSE ONE CHALLENGE WORK AND TWO SIGHT WORDS YOU WOULD LIKE TO LEARN.

CHALLENGE: _____
SIGHT: _____ _____

"UNIONS"
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

VII. FIND ALL THE WORDS THAT HAVE "ER" OR "OR" IN THEM. WRITE THE WORDS. NOTICE THAT "ER" AND "OR" MAKE THE SAME SOUND.

"ER"	"OR"
_____	_____
_____	_____
_____	_____
_____	_____

DISCUSSION QUESTIONS

1. WHAT ARE THE DIFFERENCES BETWEEN A UNION AND A NON-UNION JOB?

2. HOW DO YOU THINK FACTORY CONDITIONS EFFECT SOMEONE'S WORK?

3. HOW DO YOU THINK YOUR SCHOOL ENVIRONMENT EFFECTS YOUR LEARNING?

4. HOW WOULD YOU CHANGE YOUR SCHOOL (DESKS, CHAIRS, WINDOWS, COLORS, HOURS, BREAKS, ETC)?

50

SAFETY ON THE JOB

BY KATHY COOPER

AT THIS FACTORY,
WE HAVE SAFETY FEATURES.
ON OUR TAPE MACHINE,
THE RAZORS
ARE ALL COVERED.
ON THE SEWING MACHINES,
THE NEEDLES ARE COVERED.
YOU'RE NOT
GOING TO RUN
A NEEDLE
THROUGH YOUR FINGER.

THEY DON'T
HAVE BOXES
LAYING ALL AROUND.
SO YOU WON'T FALL
OR ANYTHING.

WE HAVE A GUY
GOING THROUGH ALL DAY,
SWEEPING THE FLOORS,
AND PICKING STUFF UP.
THERE ARE STICKERS
ON THE FLOORS,
AND PLASTIC BAGS.
YOU CAN SLIP
ON A PLASTIC BAG.

AT THE PLASTICS FACTORY,
WHERE I WORKED
THERE WERE
ALL THESE BITS OF PLASTIC
ALL OVER THE FLOOR
YOU COULD SLIDE ON THAT.
THEY DIDN'T CARE.
WE JUST HAD TO WATCH
WHERE WE WERE WALKING.

"SAFETY ON THE JOB"
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

I. BREAK THE WORDS INTO SYLLABLES:

1. FACTORY _____
2. SAFETY _____
3. FEATURE _____
4. MACHINE _____
5. NEEDLE _____
6. FINGER _____
7. PLASTIC _____
8 RAZOR _____
9. COVER _____
10. OVER _____

II. WRITE THE TWO WORDS INSIDE THE COMPOUND WORD:

ANYTHING _____ _____

III. ENDINGS: A. WRITE THE ROOT WORDS

1. SEWING_____ 4. SWEEPING_____
2. GOING _____ 5. PICKING _____
3. LYING _____ 6. WALKING _____

WHAT ENDINGS DO ALL THESE WORDS HAVE IN COMMON?

"SAFETY ON THE JOB"
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

B. WRITE THE ROOT WORDS:

1. COVERED _____
2. WORKED _____

WHAT ENDINGS TO THESE WORDS HAVE IN COMMON?

IV. CHALLENGE WORDS

1. FEATURE _____
2. MACHINE _____
3. COVER _____
4. BOXES _____
5. THROUGH _____
6. WATCH _____

V. SIGHT WORDS:

1. HAVE _____
2. ARE _____
3. YOU _____
4. YOUR _____
5. THEY _____
6. THERE _____
7. WERE _____
8. COULD _____
9. WHERE _____

"SAFETY ON THE JOB"
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

VI. CHOOSE ONE CHALLENGE WORD AND TWO SIGHT WORDS YOU WOULD LIKE TO LEARN:

CHALLENGE: _____
SIGHT: _____ _____

DISCUSSION QUESTIONS

1. WHY DO YOU THINK SAFETY ON THE JOB IS IMPORTANT TO KATHY?

2. DO YOU THINK THAT THE SAFETY FEATURES AT B&B HAVE ANYTHING TO DO WITH THE UNIONS THERE?

3. WHAT SAFETY FEATURES DO YOU HAVE AT HOME?

4. WHY IS IT IMPORTANT FOR YOUR SURROUNDINGS AT WORK OR HOME TO BE SAFE?

PAT KELLY, WAITRESS

1. WHAT IS THE WAITRESS DOING IN THE PICTURE?

2. WHAT ARE THE CUSTOMERS DOING?

3. MAKE-UP A CONVERSATION BETWEEN THE WAITRESS AND THE CUSTOMERS.

GERRI BARR, WAITRESS

1. WHAT IS THE WAITRESS DOING IN THIS PICTURE?
2. WHAT IS THE CUSTOMER DOING?
3. HOW IS THIS PICTURE SIMILAR TO THE PREVIOUS ONE? HOW IS IT DIFFERENT?
4. IMAGINE WHAT THE WAITRESS AND CUSTOMER MIGHT BE SAYING.

56

STICKING TOGETHER

BY RUTH STAAB

I DON'T THINK
I'LL EVER QUIT.
I SAY IT.
I GET DISGUSTED,
AND I SCREAM.
BUT I ALWAYS WIND UP
SMOOTHING THINGS OVER.
EVERYONE HAS BAD DAYS.
GETTING ALONG,
THAT'S THE MAIN THING.
A LOT OF PLACES,
YOU HEAR OF GIRLS
BEING CATTY,
AND THIS DOESN'T GO.

HERE, PEOPLE
STICK TOGETHER.
IT'S MORE LIKE HOME.
I LIKE IT,
AND I KNOW
THE GIRLS LIKE IT.
IF THEY DIDN'T
THEY WOULD QUIT.

"STICKING TOGETHER"
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

I. BREAK THE WORDS INTO SYLLABLES:

1. TOGETHER _____
2. CORNER _____
3. CUSTOMERS _____
4. ALMOST _____

II. FIND THE ROOT WORDS:

1. DISQUSTED _____
2. SMOOTHING _____
3. GETTING _____
4. BEING _____
5. WORKER _____
6. PLACES _____
7. YEARS _____

III. CHANGE THE BEGINNING LETTERS OF THE FOLLOWING WORDS TO MAKE NEW WORDS:

QUIT	THINK
_____	_____
_____	_____
_____	_____
_____	_____

"Sticking Together"
Language Activities

NAME: _____
DATE: _____

IV. Sight words:

1. don't _____
2. ever _____
3. say _____
4. but _____
5. has _____
6. had _____

V. Challenge words:

1. disgusted _____
2. would _____
3. quit _____
4. together _____

IV. Choose 1 sight word and one challenge word that you want to learn.

Sight	Challenge
_____	_____

"STICKING TOGETHER"
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

VII. CONTRACTIONS: WRITE THE SHORT FORM AND THE LONG FORM OF EACH CONTRACTION.

1. DON'T _____ _____
2. I'LL _____ _____
3. THAT'S _____ _____
4. IT'S _____ _____
5. DIDN'T _____ _____

60

CUSTOMERS

BY RUTH STAAB

I'VE WORKED HERE
FOR 11 YEARS.
AND I WORKED
DOWN THE STREET
FOR 7 YEARS.
SO I'VE HAD
A LOT OF
CUSTOMERS
FOR ALMOST
20 YEARS.

A LOT OF CUSTOMERS
GIVE YOU A HARD TIME.
IF YOU'RE NOT
USED TO IT,
YOU THINK,
"WHAT DID
I DO WRONG?"
YOU TRY
TO BLAME IT
ON YOURSELF.
BUT IT'S REALLY
THE CUSTOMER.

YOU TRY TO
PLEASE EVERYBODY.
BUT THERE ARE
SOME PEOPLE
THAT YOU CAN'T PLEASE,
NO MATTER WHAT YOU DO.
YOU BEND OVER
BACKWARDS
BUT YOU CAN'T
PLEASE THEM.

SOMETIMES, CUSTOMERS
AREN'T POLITE.
THEY SAY "GIVE ME."
LIKE YOU HAVE TO
DROP EVERYTHING
AND GIVE THEM.

A LOT OF PEOPLE
THINK OF A WAITRESS
AS BEING LOW-CLASS.
WHEN YOU'RE
A WAITRESS,
THEY THINK
YOU'RE TRASH.
I KNOW I AM
AS GOOD AS
ANY PROFESSION.

CUSTOMERS

CONTINUED

THIS IS WHAT I DO.
I LIKE WORKING
WITH PEOPLE.
AND THAT DOESN'T
MAKE ME LOWER
THAN THEY ARE.

I'M A WAITRESS,
AND THEY'RE AN OFFICE WORKER
OR WORK IN A BANK,
OR A NURSE,
OR WHATEVER THEY DO.
IT DOESN'T MAKE THEM
ANY BETTER THAN ME.

"CUSTOMERS"
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

I. BREAK THE WORDS INTO SYLLABLES:

1. PEOPLE _____
2. BACKWARDS _____
3. PROFESSION _____
4. OFFICE _____
5. BETTER _____
6. MATTER _____
7. POLITE _____
8. OVER _____

II. FIND THE ROOT WORD:

1. REALLY _____
2. WORKER _____
3. LOWER _____

III. SIGHT WORDS:

1. YOU _____
2. WHAT _____
3. DID _____
4. ARE _____
5. SAME _____
6. THAT _____
7. THAN _____
8. THEY _____

"CUSTOMERS"
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

IV. CHALLENGE WORDS:

1. WRONG
2. PEOPLE
3. THINK
4. KNOW
5. LOW
6. HAVE

V. CHOOSE 2 SIGHT WORDS AND 2 CHALLENGE WORDS YOU WOULD LIKE TO LEARN:

SIGHT	CHALLENGE
_____	_____
_____	_____

VI. WRITE THE TWO LETTERS THAT MAKE THE VOWEL SOUND (THE VOWEL AND THE CONSONANT THAT FOLLOWS)

1. DID _____
2. BUT _____
3. CUSTOMER _____
4. HARD _____
5. MATTER _____
6. BEND _____
7. DROP _____
8. CLASS _____
9. WHEN _____
10. THAT _____
11. THAN _____
12. BANK _____
13. NURSE _____
14. THEM _____
15. BETTER _____

"CUSTOMERS"
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

COMPREHENSION QUESTIONS

1. HOW LONG HAVE SOME OF RUTH'S CUSTOMERS BEEN WITH HER?

2. WHAT ARE SOME OF THE PROBLEMS RUTH HAS WITH CUSTOMERS?

DISCUSSION QUESTIONS

1. WHY DO YOU THINK A CUSTOMER WOULD WANT TO BE SERVED BY THE SAME WAITRESS OVER A LONG PERIOD OF TIME?

2. WHY DO SOME PEOPLE ACT LIKE THEY'RE "BETTER" THAN OTHERS?

65

BEING HEAD WAITRESS

BY RUTH STAAB

I'VE BEEN
HEAD WAITRESS HERE
FOR 11 YEARS.
THERE ISN'T
MUCH DIFFERENCE
BETWEEN A HEAD WAITRESS
AND A REGULAR WAITRESS.
A LOT OF HEAD WAITRESSES
LET IT GO
TO THEIR HEADS.
THEY SCREAM
AT THE GIRLS
IN FRONT OF EVERYBODY.
IF THEY SEE
ONE OF THE GIRLS
DOING SOMETHING WRONG,
THEY'LL MAKE THEM
DO IT AGAIN,
RATHER THAN DOING IT
THEMSELVES.
NOT ME.
I WORK
WITH THE GIRLS.
I HELP THEM OUT
AS MUCH AS I CAN.

IT DOESN'T FEEL
ANY DIFFERENT TO ME
TO BE HEAD WAITRESS.
SOMETIMES,
IT'S A HEADACHE
TO FIND A REPLACEMENT,
IF SOMEONE CAN'T
COME IN.
I CAN MAKE
15 MILLION PHONE CALLS
BEFORE I FINALLY
GET ONE,
OR I WIND UP
WORKING EXTRA.

WAITRESS
"HEADWAITRESS"

NAME: _____
DATE: _____

LANGUAGE ACTIVITIES

I. BREAK THE WORDS INTO SYLLABLES:

1. DIFFERENCE _____
2. BETWEEN _____
3. REGULAR _____
4. RATHER _____
5. REPLACEMENT _____
6. BEFORE _____
7. FINAL _____
8. EXTRA _____

II. FIND THE TWO WORDS INSIDE EACH WORD:

1. EVERYBODY _____ _____
2. SOMETHING _____ _____
3. THEMSELVES _____ _____
4. HEADACHE _____ _____
5. SOMEONE _____ _____

III. SIGHT WORDS:

1. FOR _____
2. GO _____
3. DO _____
4. NOT _____
5. IT _____
6. TO _____
7. CAN _____
8. OR _____
9. UP _____
10. OF _____

WAITRESS
"HEADWAITRESS"

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NAME: _____
DATE: _____

LANGUAGE ACTIVITIES

IV. CHALLENGE WORDS:

1. HEAD _____
2. SCREAM _____
3. WORK _____
4. ACHE _____
5. MILLION _____
6. PHONE _____
7. ONE _____
8. WIND _____

V. CHOOSE 2 SIGHT WORDS AND 2 CHALLENGE WORDS THAT YOU WANT TO LEARN.

SIGHT	CHALLENGE
_____	_____
_____	_____

WAITRESS
"HEADWAITRESS"

NAME: _____
DATE: _____

LANGUAGE ACTIVITIES

COMPREHENSION

1. WHAT IS THE DIFFERENCE BETWEEN A HEADWAITRESS AND A REGULAR WAITRESS?

2. WHAT ARE SOME THINGS RUTH THINKS A GOOD HEAD WAITRESS SHOULD OR SHOULDN'T DO?

3. WHAT IS THE BIGGEST HEADACHE OF A HEAD WAITRESS?

DISCUSSION QUESTIONS

1. HOW WOULD YOU DESCIRBE HOW RUTH FEELS ABOUT THE OTHER WAITRESSES?

2. HOW WOULD YOU LIKE TO WORK WITH HER? WHY?

3. WHO DO YOU FEEL ARE YOUR "CO-WORKERS" WHEN YOU ARE IN THE CLASSROOM?

SOLUTIONS

DO NOT FILM THIS

70

"THERE'S ALWAYS A WAY"

BY R. JACOBSON

SOMETIMES, IN CARPENTRY,
IT'S GOOD TO BE SMALL,
YOU CAN GET INTO
SMALL SPACES,
THERE ARE SOME JOBS
I CAN'T DO.
BUT I DON'T FEEL
THAT I'M A
LESS IMPORTANT MEMBER
OF THAT CREW
BECAUSE OF MY SIZE.

RALPH IS THE
MASTER CARPENTER
I WORK WITH.
HE DOESN'T STAND
MUCH MORE THAN
FIVE FEET, FOUR INCHES.
HE WEIGHS ABOUT 130 LBS.

RALPH HAS TAUGHT ME
A LOT OF TRICKS.
HE ALWAYS SAYS,
"IF YOU ARE USING
TOO MUCH MUSCLE,
YOU ARE DOING
SOMETHING WRONG."

THERE'S ALWAYS
A WAY
TO FIGURE OUT
HOW TO
DO SOMETHING,
SO YOU DON'T
HAVE TO
"MUSCLE" IT.

---

1. WHAT TRICKS HAVE YOU USED WHEN YOU COULDN'T READ?
2. WHAT OTHER TYPES OF TRICKS HAVE YOU USED?
3. WHY IS "USING TRICKS" NOT A FORM OF "CHEATING"?

"THERE'S ALWAYS A WAY"
LANGUAGE ARTS

NAME: _____
DATE: _____

I. BREAK THE WORDS INTO SYLLABLES:

1. IMPORTANT _____
2. MEMBER _____
3. BECAUSE _____
4. MASTER _____
5. CARPENTER _____
6. ALWAYS _____
7. MUSCLE _____
8. FIGURE _____

II. FIND THE ROOT WORDS:

1. SPACES _____
2. JOBS _____
3. INCHES _____
4. WEIGHS _____
5. TRICKS _____
6. SAYS _____
7. USING _____
8. DOING _____

III. READ THE WORDS. IN EACH ONE, THERE ARE TWO (2) WORDS PUT TOGETHER. MAKE A NEW WORD BY ADDING TO THE LAST ONE.

1. SOMETIMES
2. SOMETHING
3. SOME_____ _____

"THERE'S ALWAYS A WAY"
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

IV. FIND THE TWO (2) LETTERS THAT MAKE THE VOWEL SOUND:
(THE VOWEL AND THE CONSONANT THAT FOLLOWS)

1. RALPH ____ ____
2. CAN ____ ____
3. GET ____ ____
4. JOB ____ ____
5. THAT ____ ____
6. LESS ____ ____
7. IMPORTANT ____ ____
____ ____
____ ____
8. MEMBER ____ ____
____ ____
9. CARPENTER ____ ____
____ ____
____ ____
10. STAND ____ ____
11. THAN ____ ____
12. INCH ____ ____
13. HAS ____ ____
14. LOT ____ ____
15. TRICK ____ ____
16. MASTER ____ ____
____ ____

V. CONTRACTIONS: WRITE THE CONTRACTION. WRITE THE WORD IT STANDS FOR.

1. IT'S _____ _____
2. CAN'T _____ _____
3. DON'T _____ _____
4. I'M _____ _____
5. THERE'S _____ _____
6. DOESN'T _____ _____

VI. CHALLENGE WORDS:

1. TAUGHT _____
2. WEIGH _____
3. MUSCLE _____
4. WRONG _____
5. FIGURE _____
6. TOO _____

"THERE'S ALWAYS A WAY"
LANGUAGE ARTS

NAME: _____
DATE: _____

VII. SIGHT WORDS:

1. THERE
2. YOU
3. WHERE
4. ARE
5. SOME
6. WITH
7. MUCH
8. HAVE

VIII. CHOOSE TWO (2) SIGHT WORDS AND ONE (1) CHALLENGE WORD YOU WOULD LIKE TO LEARN.

SIGHT WORDS: _____ _____
CHALLENGE WORD: _____

IX. WRITE ONE (1) SENTENCE USING "TOO", ONE (1) USING "TO" AND ONE (1) USING "TWO".

1. _____.
2. _____.
3. _____.

74

"THEY NEVER KNEW I COUNDN'T READ"

BY GERI TRAUTZ

I WORKED AT
A FACTORY
FOR THIRTEEN YEARS.
AND THEY NEVER KNEW
I COULDN'T READ.

SOMETIMES,
THEY PASSED JOKES
AROUND.
I WOULD
TAKE THE PAPER,
LOOK LONG ENOUGH,
AND LAUGH LIKE HECK.
THEN, I WOULD
HAND IT
TO THE NEXT PERSON,
AND SAY,
"BOY, THAT'S A
TERRIFIC JOKE."

SOMETIMES I'D SAY,
"GEE, I FORGOT
MY EYEGLASSES TODAY.
COULD YOU HELP ME
FIND THIS ITEM?"

OR,
"I'VE GOT
EYEDROPS IN MY EYES.
I CAN'T MAKE OUT
THESE WORDS.

SOMETIMES,
THE BOSS
WOULD ASK ME
TO TAKE PHONE CALLS.
SAY HIS WIFE CALLED.
I'D DRAW A PICTURE
OF A HOUSE,
WITH A CHIMNEY
AND SMOKE COMING OUT.

ONE TIME,
A LADY CALLED
WHO HAD ORDERED
A LOT OF CLOCKS
FROM US.
SO, I DREW A PICTURE
OF A CLOCK.

WHEN HE GOT BACK,
AND ASKED FOR HIS
MESSAGES,
I'D HAVE A LONG PAGE
WITH PICTURES.
I KNEW
WHAT THEY MEANT.

"THEY NEVER KNEW I COULDN'T READ"
CONTINUED

A BLIND MAN
TAUGHT ME A WAY
TO CONQUER
THE EL.
I ASKED HIM,
"HOW CAN YOU
TAKE THE EL?"
HE SAID THAT
THE EL
ISN'T LIKE A BUS
THAT STOPS
WITH TPAFFIC.
THE EL
GOES STRAIGHT
TO THE NEXT STOP.
SO, YOU COUNT
THE STOPS.
THAT WAY
YOU KNOW WHERE
TO GET OFF.

I HAD NEVER
TAKEN THE EL,
BECAUSE THERE WASN'T
A CONDUCTOR
TO ASK.

I WAS IN MY 30"S
WHEN I FOUND OUT
THAT MY PARENTS
COULDN'T READ.
MY FATHER
PULLED SOME OF
THE TRICKS
I PULLED.
HE SAT IN HIS CHAIR
EVERY NIGHT
AND READ
THE NEWSPAPER
AND WHEN I
USED TO RIDE
THE EL,
I USED TO GET
THE PAPER
EVERY MORNING,
AND I'D COPY
THE PEOPLE.
I USED TO FOLD IT
THE WAY THEY DID,
AND STAND
AGAINST THE RAILING
TO MAKE MYSELF
LOOK IMPORTANT,
READING THE PAPER,
SO I WOULDN'T FEEL
OUT OF PLACE.

"THEY NEVER KNEW..."
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

I. BREAK THE WORDS INTO SYLLABLES:

1. CONQUER _____
2. TRAFFIC _____
3. NEVER _____
4. BECAUSE _____
5. PARENTS _____
6. NEWSPAPER _____
7. MORNING _____
8. PEOPLE _____
9. AGAINST _____
10. IMPORTANT _____
11. COPY _____
12. MYSELF _____

II. CHALLENGE WORDS:

1. TAUGHT _____
2. CONQUER _____
3. SAID _____
4. STRAIGHT _____
5. EVERY _____
6. PEOPLE _____
7. AGAINST _____
8. KNOW _____

III. SIGHT WORDS:

1. THERE _____
2. WHERE _____
3. MY _____
4. OF _____

"THEY NEVER KNEW..."
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

IV. CHOOSE TWO CHALLENGE WORDS AND TWO SIGHT WORDS THAT YOU WOULD LIKE TO LEARN.

CHALLENGE: _____ _____
SIGHT: _____ _____

V. WHAT DO THE FOLLOWING WORDS HAVE IN COMMON? ADD TO THE LIST.

1. COUNT _____
2. FOUND _____
3. OUT _____
4. _____
5. _____
6. _____
7. _____
8. _____

VI. ENDINGS: WRITE THE WORDS WITHOUT THE ENDINGS:

1. STOPS._____
2. TAKEN _____
3. PULLED _____
4. RAILING_____
5. READING_____

"THEY NEVER KNEW..."
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

DISCUSSION QUESTIONS

1. WHAT ARE SOME OF THE SKILLS GERI USED TO GET AROUND HER DIFFICULITIES WITH READING?

2. IN WHAT SITUATIONS HAVE YOU BEEN ABLE TO GET AROUND YOUR DIFFICULITIES WITH READING?

   WHAT SKILLS HAVE YOU USED?

3. WHEN DO YOU THINK IT IS APPROPRIATE TO BE HONEST AND ASK FOR HELP?

DOING IT ALL

Work, Home, and Self

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WHY I WORK

BY KATHY COOPER, PIECEWORKER

I LIKE GETTING OUT.
THE KIDS GET OLDER.
THERE'S NOBODY
AT HOME.
PLUS, YOU WANT
YOUR OWN MONEY,
TO BUY
WHAT YOU WANT.

FACTORY WORK
IS THE PITS.
BUT, I'M NOT
UNHAPPY HERE.
BECAUSE I KNOW
THAT I CAN MAKE
AS MUCH MONEY
AS I NEED,
DAY TO DAY.

IF I NEED
AN EXTRA FIFTY DOLLARS
NEXT WEEK,
OR EVEN AN EXTRA
HUNDRED DOLLARS,
I KNOW
I CAN MAKE IT.
AND IF I KNOW
I DON'T NEED
THE MONEY,
I CAN
TAKE MY TIME.
IF THE JOB
GETS ON MY NERVES,
I JUST WALK AWAY
FROM MY TABLE.
YOU CAN'T DO THAT
TOO MANY PLACES.

"WHY I WORK"
LANGUAGE ACTIVITIES

81 NAME: _____
DATE: _____

I. BREAK THE WORDS INTO SYLLABLES:

1. MONEY
2. UNHAPPY
3. BECAUSE
4. EXTRA
5. FIFTY
6. TABLE
7. EVEN
8. HUNDRED
9. NOBODY

II. FIND THE ROOT WORDS:

1. GETTING _____
2. OLDER _____
3. UNHAPPY _____
4. PITS _____
5. DOLLARS _____
6. NERVES _____
7. PLACES _____

III. LONG SOUNDS: (ADD TO THE LISTS FROM THE READING)

$\bar{O}$	$\bar{A}$	$\bar{E}$	$\bar{I}$
OLD	MAKE	HERE	LIKE
_____	_____	_____	_____
_____	_____	_____	_____
	_____	_____	_____
	_____	_____	
		_____	

"WHY I WORK"
LANGUAGE ACTIVITIES

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NAME:_____
DATE:_____

IV. CONTRACTIONS

	WRITE THE CONTRACTION	WRITE THE LONG FORM
1. THERE'S	_____	_____
2. I'M	_____	_____
3. DON'T	_____	_____
4. CAN'T	_____	_____

V. WRITE THE TWO LETTERS THAT MAKE THE SHORT VOWEL SOUND: (THE VOWEL AND THE CONSONANT THAT FOLLOWS)

1. GET _____
2. PITS _____
3. BUT _____
4. NOT _____
5. THAT _____
6. CAN _____
7. EXTRA _____
8. FIFTY _____
9. NEXT _____
10. AND _____
11. JOB _____
12. JUST _____
13. NERVE _____

"WHY I WORK"
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

DISCUSSION QUESTIONS

1. WHY DID KATHY CHOOSE TO WORK?

2. WHAT ARE SOME OTHER REASONS WHY SOMEONE WOULD WANT TO WORK?

3. HOW DOES SHE FEEL ABOUT HER PLACE OF WORK?

4. WHAT CHOICES HAVE YOU MADE ABOUT COMING BACK TO SCHOOL?

5. WHAT ARE SOME OTHER CHOICES A PERSON MIGHT MAKE ABOUT THEIR EDUCATION?

TIME FOR WORK, TIME FOR FAMILY, TIME FOR SELF

BY JUNE KAPLER, OFFICE MANAGER

ANY JOB INTERFERS WITH YOUR FAMILY. THE CHILDREN WANT MORE OF YOUR TIME THAN YOU CAN POSSIBLY GIVE THEM. YOU TRY TO BALANCE YOUR WORK AND YOUR HOME LIFE AT THE SAME TIME.

FOR ME, I TRY TO DO IT ON THE WEEKENDS. WHEN I GET HOME AT NIGHT, I DON'T ALWAYS FEEL LIKE SPENDING THE TIME WITH THEM, OR DOING ALL THE THINGS I SHOULD DO. IT DEPENDS ON THE DAY. ONE DAY, I COME HOME AND I WANT TO GO OUT. ANOTHER DAY, I COME HOME, AND I WANT TO GO TO BED. THAT CHANGES FROM DAY TO DAY.

I TRY TO KEEP A SYSTEM WHERE, DURING THE WEEK, I DO MOST OF THE WORK THAT NEEDS TO BE DONE AT HOME -- GROCERY SHOPPING, OR WHATEVER. THEN, I CAN KEEP SATURDAY AND SUNDAY FREE. SOMETIMES, I CAN GET BOTH CHILDREN TO GO WITH ME, AND WE'LL GO TO MACDONALD'S AND EAT FIRST. BUT THAT'S RARE. MY SON DOESN'T LIKE TO GO.

MY CHILDREN ALSO DON'T LIKE ME TO GO OUT ON WEEKENDS. THEY THINK THAT MOTHERS SHOULD STAY HOME. I TRY TO DEAL WITH THAT BY SPENDING ONE SATURDAY WITH THEM, AND THE NEXT SATURDAY, I GO OUT AND DO SOMETHING FOR MYSELF.

TIME FOR WORK, TIME FOR FAMILY, TIME FOR SELF
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

I. BREAK THE WORDS INTO SYLLABLES:

1. BECAUSE _____
2. INTERFERE _____
3. FAMILY _____
4. CHILDREN _____
5. POSSIBLE _____
6. BALANCE _____
7. SYSTEM _____
8. GROCERY _____
9. DEPEND _____
10. WEEKEND _____
11. ALWAYS _____
12. ANOTHER _____
13. WHATEVER _____
14. USUALLY _____
15. SATURDAY _____
16. SUNDAY _____
17. SOMETHING _____
18. MYSELF _____

II. COMPOUND WORDS:
WHICH OF THE WORDS ABOVE ARE COMPOUND? (WORDS THAT ARE 2 WORDS PUT TOGETHER.)

1._____ 4._____
2._____ 5._____
3._____

TIME FOR WORK, TIME FOR FAMILY
TIME FOR SELF

NAME:_____
DATE:_____

LANGUAGE ACTIVITIES

III. FIND THE ROOT WORKS:

1. CHILDREN _____
2. POSSIBLY _____
3. SPENDING _____
4. DOING _____
5. THINGS _____
6. WEEKENDS _____
7. CHANGES _____
8. NEEDS _____
9. SHOPPING _____
10. USUALLY _____
11. MOTHERS _____

IV. CONTRACTIONS (WRITE THE LONG FORM. REWRITE THE CONTRACTION)

1. IT'S _____ _____
2. DON'T _____ _____
3. DOESN'T _____ _____
4. WE'LL _____ _____

TIME FOR WORK, TIME FOR FAMILY
TIME FOR SELF.

NAME: _____
DATE: _____

LANGUAGE ACTIVITIES

V. CHALLENGE WORDS (SAY EACH WORD ALOUD AS YOU WRITE IT):

1. CHILDREN _____
2. BECAUSE _____
3. POSSIBLE _____
4. BALANCE _____
5. NIGHT _____
6. SHOULD _____
7. OTHER _____
8. COME _____
9. DONE _____
10. FROM _____
11. WHERE _____

IV. SIGHT WORDS (SAY EACH WORD AS YOU WRITE IT):

1. ANY _____
2. WANT _____
3. YOU _____
4. FAMILY _____
5. DO _____
6. THEY _____

IIV. CHOOSE 2 CHALLENGE WORDS AND 1 SIGHT WORD THAT YOU WOULD LIKE TO LEARN:

CHALLENGE: _____ _____
SIGHT: _____ _____

TIME FOR WORK, TIME FOR FAMILY, TIME FOR SELF
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

VIII. WRITE THE 2 LETTERS THAT HELP YOU MAKE THE VOWEL SOUND: (THE VOWEL AND THE CONSONANT THAT FOLLOWS)

1.	JOB	_____	_____
2.	THAN	_____	_____
3.	CAN	_____	_____
4.	FOR	_____	_____
5.	CHILDREN	_____	_____
6.	WHEN	_____	_____
7.	END	_____	_____
8.	THEM	_____	_____
9.	AND	_____	_____
10.	BED	_____	_____
11.	SHOP	_____	_____
12.	GET	_____	_____
13.	FIRST	_____	_____
14.	THAT	_____	_____
15.	NEXT	_____	_____

IX. <u>UNDERLINE</u> THE LETTERS IN EACH SYLLABLE THAT HELP YOU MAKE THE VOWEL SOUND.

1. FAMILY 2. POSSIBLE 3. FLEXIBLE

A. UNDERLINE THE LETTERS THAT MAKE THE SOUND OF LONG $\bar{E}$.
B. HOW MANY DIFFERENT WAYS DO YOU SEE TO SPELL THIS SOUND?
C. RE-WRITE THE WORDS. MAKE 4 LISTS. GROUP THEM ACCORDING TO THE SPELLING USED TO MAKE THE SOUND OF LONG $\bar{E}$.

TIME FOR WORK, TIME FOR FAMILY
TIME FOR SELF
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

X. DISCUSSION QUESTIONS

1. HOW DO YOU BALANCE ALL YOUR DIFFERENT CHORES?

2. DO YOU HAVE A SYSTEM?

3. HOW DO YOU BEST LIKE TO SPEND TIME THAT IS FOR YOURSELF?

4. HOW DO YOU LIKE TO BEST SPEND TIME THAT IS FOR YOUR FAMILY?

5. HOW DO YOU LIKE TO SPEND TIME FOR YOUR STUDYING?

SOAP OPERAS

BY JUNE KAPLER,
OFFICE MANAGER

NOW I LAUGH
WHEN EVERYONE TALKS
ABOUT "GENERAL HOSPITAL."
I ALSO
USED TO BE
A SOAP-OPERA FAN.
NOT ANYMORE.
YOU GET OUT,
AND YOU FIND
OTHER THINGS
TO DO.

IN FACT,
NOW, WHEN I HAVE
A DAY OFF,
AND THEY'RE ON,
I DON'T
WATCH THEM
ANYMORE.
IN THE BEGINNING,
I WOULD READ
ABOUT THEM
IN THE NEWSPAPER.
BUT, YOU
GET OVER THAT.

"SOAP OPERAS"
LANGUAGE ACTIVITIES

NAME: _____
DATE: _____

I. BREAK THE WORDS INTO SYLLABLES

1. GENERAL _____
2. HOSPITAL _____
3. OPERA _____
4. OTHER _____
5. OVER _____
6. NEWSPAPER _____

II. FIND THE ROOT WORDS:

1. STARTED _____
2. WORKING _____
3. STORIES _____
4. TALKS _____
5. USED _____
6. BEGINNING _____

III. CHALLANGE WORDS: (SAY THE WORDS AS YOU WRITE THEM)

1. YOU _____
2. YOUR _____
3. WORK _____
4. WHEN _____
5. TO _____
6. DO _____
7. HAVE _____
8. OFF _____
9. OTHER _____
10. WOULD _____
11. WATCH _____
12. ANY _____

VI. CONTRACTIONS (WRITE THE SHORT FORM AND THE LONG FORM)

1. THEY'RE _____ _____
2. DON'T _____ _____

"SOAP OPERAS"
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

DISCUSSION QUESTIONS

1. DO YOU WATCH THE STORIES ON T.V.?

2. DO YOU MISS THEM WHEN YOU HAVE TO GO OUT?

3. WHAT IS IT THAT YOU DON'T LIKE TO MISS?

4. WHAT DO YOU GET OUT OF WATCHING THEM?

5. WHAT DO YOU LIKE/NOT LIKE ABOUT THEM?

DO NOT FILM THIS

DAYTIME T.V.

A Class Discussion

A. I stopped watching
the stories
when I came back
to school.
I used to
watch them.
But I don't
miss them.

B. I have
an informer
who tells me
what happened.

C. It drives me
crazy,
if I have to
go someplace.
I don't want
to miss
some good action.
It keeps something
exciting
in your life.
It's something
to look forward to
when you wake up.
You get addicted
to that T.V.

D. It has me
sit back
and look
at my life.
Did I ever
do that?
Maybe I did.
Would I ever
do it again?
I hope not.
It's a safe way
to look at
your problems.
Because you
don't know them,
and they
don't know you.

A. That's one reason
why I don't
like to look
at them.
I've got
enough
problems.

DAYTIME T.V.

A CLASSROOM DISCUSSION
CONTINUED

E. SOMETIMES
I GET
INSULTED.
I DON'T THINK
IT'S <u>THAT</u> REAL.
EVERYBODY
HAS MONEY.
NOBODY
SEEMS TO WORK.
NOBODY
DOES ANY
HOUSEWORK,
YET THEIR HOUSES
ARE ALWAYS
CLEAN.
THEY ALL HAVE
BEAUTIFUL
HOMES.
NOBODY LIVES
IN A ROWHOME.

F. I DON'T
WATCH THEM
BECAUSE OF THAT.
I KNOW THAT'S NOT
WHERE I LIVE.
IT'S NOT
MY LIFE.

C. BUT THEY'RE JUST
PLAYING OUT
PEOPLE'S PROBLEMS.
THE ONLY THING IS,
THEY'RE JUST
DOING IT
WITH MONEY.
THAT'S ALL.

F. WELL, IT GETS
ON MY NERVES.
WHY NOT
SHOW SOME OF
THE GHETTO?
THEY'RE
RICH AND FAMOUS,
RIGHT?

B. ANYWAY,
ONE TIME
I READ
THAT SOME
OF THE THINGS
THEY'RE PLAYING,
ARE REALLY
HAPPENING.
THEY HAD A PICTURE
WHERE THIS GIRL
SMASHED A PIE
IN ANOTHER GIRL'S FACE.

"DAYTIME T.V."
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

I. BREAK THE WORDS INTO SYLLABLES:

1. INFORMER _____
2. CRAZY _____
3. ADDICTED _____
4. FORWARD _____
5. PROBLEMS _____
6. BECAUSE _____
7. INSULTED _____
8. MONEY _____
9. FAMOUS _____
10. REALLY _____
11. PICTURE _____
12. ANOTHER _____

II. WRITE THE TWO WORDS INSIDE EACH COMPOUND WORD:

1. SOMEPLACE _____
2. SOMETHING _____
3. EVERYBODY _____
4. NOBODY _____
5. ROWHOME _____
6. ANYWAY _____

DO NOT PLACE THIS

"DAYTIME T.V."
LANGUAGE ACTIVITIES

NAME:_____
DATE:_____

III. WRITE THE ROOT WORDS:

1. STOPPED _____
2. WATCHING _____
3. ACTION _____
4. PLAYING _____
5. FAMOUS _____

DISCUSSION QUESTIONS

1. WHICH STUDENT (A, B, C, D, E, OR F) DO YOU AGREE WITH MOST? WHY? WHICH DO YOU DISAGREE WITH?

2. WHAT DO YOU THINK IT MEANS TO BE "ADDICTED" TO T.V.? HOW DOES IT COMPARE WITH OTHER ADDICTIONS?